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The Right Reverend Angus Dun, D.D., S.T.D., Bishop of Washington

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Cover: A recent portrait of the Rt. Rev. Angus Dun, Bishop of Washington, who celebrates the fifteenth anniversary of his consecration this spring. The artist is William F. Draper and the portrait now hangs in the Bishop's House. Reproductions of the portrait, 9" x 11", and suitable for framing, may be purchased from the Cathedral Book Shop for 50 cents, plus 10 cents mailing charge.

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Pageantry of Prayer and Praise Marks Installation of New Presiding Bishop

A RESOUNDING fanfare of trumpets, immediately picked up and magnified by the notes of the Cathedral's great organ, announced the opening of the service for the installation of the Rt. Rev. Arthur Carl Lichtenberger, D.D., S.T.D., as the twenty-first presiding bishop of the Protestant Episcopal Church in the United States of America. The music, a setting for Psalm 67, was composed for the January 14 service by the organist and choirmaster of Christ Church Cathedral in Bishop Lichtenberger's former see city, St. Louis, Missouri.

Six separate processions, culminating with the Presiding Bishop's procession which entered the Cathedral from the west, wound their ways down the aisles of the crowded Cathedral. Following the entrance of the Cathedral choir, the Missouri procession, made up of the clergy of the Diocese of Missouri and carrying the state flag, entered. In the general procession were the flags of the missionary districts of the Church, representatives of the seminaries, of the National Council of Churches, the World Council of Churches, and other denominations, together with National Council department heads, lay members of standing committees of the dioceses of Missouri and Washington, lay and clerical representatives of these dioceses, and of the Cathedral schools.

The clergy of the Diocese of Washington, led by the District flag, entered through St. Mary's Chapel as the episcopal procession moved up the north nave aisle to turn and go down the center aisle and into the sanctuary. In this group, led by the flag of the Protestant Episcopal Church, behind the crucifer and taperers, were former and honorary canons of Washington Cathedral, the Cathedral clergy, more than seventy-five bishops of the Church, and the acting Primate of the Anglican Church of Canada.

The congregation, seated briefly as the members of the processions found their places, rose as another blare of trumpets announced the arrival of the Presiding Bishop's procession. Behind cross bearer, taperers and verger came the secretary of the House of Deputies, the Rev. Canon C. Rankin Barnes; the secretary of the House of Bishops, the Rev. Alexander M. Rodger; the Hon. Stuart Symington, Senator from Missouri, lector; and

the Custodian of the Standard Book of Common Prayer, the Rev. John Wallace Suter. Immediately following were the Cathedral verger, Edward Marr; the Dean of Washington Cathedral, the Rt. Rev. Francis B. Sayre, Jr.; the President of the House of Deputies, the Rev. Canon Theodore O. Wedel; the Bishop of Washington, the Rt. Rev. Angus Dun; the Presiding Bishop's chaplain, the Rev. W. Murray Kennedy; the Presiding Bishop; and the retiring Presiding Bishop, the Rt. Rev.



Shields Photo

Bishop Lichtenberger, with his chaplain, the Rev. W. Murray Kennedy, stands at the top of the chancel steps as the certificates of his election are read by the retiring Presiding Bishop, the Rt. Rev. Henry Knox Sherrill. The picture shows the secretary of the House of Bishops, the Rev. Alexander M. Rodger, handing the certificate to Bishop Sherrill. The Bishop of Virginia and the Bishop of Washington are shown at the left, near the lectern. On Bishop Sherrill's left are the Rev. Canon Theodore O. Wedel, president of the House of Deputies, and the Rev. C. Rankin Barnes, secretary of that house.

Henry Knox Sherrill attended by the Bishop of Virginia, the Rt. Rev. Frederick Deane Goodwin, and the Bishop of Delaware, the Rt. Rev. J. Brooke Mosley.

While the Presiding Bishop stood at the top of the chancel steps, facing the congregation, the Secretary of the House of Bishops gave Bishop Sherrill the certificate testifying to the election of Bishop Lichtenberger to be read aloud. The Secretary of the House of Deputies then gave to the President of that house the certificate confirming election and Canon Wedel read it aloud.

There followed the reading of the lessons by Senator Symington, the Creed, a litany led by Bishop Sherrill, and the Lord's Prayer. For the dedication the Presiding Bishop moved to the foot of the high altar steps during a hymn. Kneeling there he prayed:

O Lord my God, I am not worthy that thou shouldst come under my roof; yet thou hast honored thy servant with appointing him to stand in thy House, to speak in thy Name, and to serve thy People. Pour into my heart, O gracious Father, such love toward thee, that, loving thee above all things, I may by my life and doctrine set forth thy true and lively Word, and whatsoever I do in word or deed, may do all in the Name of the Lord Jesus; to whom, with thee and the Holy Spirit, be all honor and praise, world without end. Amen.

The Installation

As all persons in the sanctuary and choir stood to face the Bishop, the Custodian of the Standard Book of Common Prayer took it from the altar and placed it in the hands of Dean Sayre, who addressed Bishop Lichtenberger, saying, "Right Reverend Father in God, we are honored that you will be inducted and installed into this office in this place, and we desire that you take the oath believed by us to be lawful and seemly in this behalf." The Presiding Bishop placed his hand upon the open book and said, "I, Arthur, by Divine Providence Presiding Bishop of the Protestant Episcopal Church in the United States of America, duly elected, and now to be installed, do solemnly swear that I will observe and to the utmost of my power fulfill the duties, statutes, and customs of the office of presiding bishop not contrary to the Divine law. So help me God, and the contents of this book."

Bishop Sherrill then led Bishop Lichtenberger to his cathedra. A fanfare of trumpets sounded and the choir sang R. Vaughan Williams' setting of the "Te Deum Laudamus." During the singing of the final stanza the verger and Bishop of Washington escorted the Presiding



Washington Post Photo

The newly installed Presiding Bishop, the Rt. Rev. Arthur Lichtenberger, is presented to the people by the Bishop of Washington, the Rt. Rev. Angus Dun.

Bishop to the choir screen and as the hymn ended Bishop Dun presented the newly-installed Bishop to the people who welcomed him with the words, "The Lord be unto thee a strong tower," to which he replied, "He is my strength and my song; And is become my salvation."

Following the sermon (page ...), Bishop Lichtenberger was conducted to the high altar to lead the congregation in a final prayer and pronounce the benediction.

The order of service used for the installation was written by Dr. Suter, then dean of Washington Cathedral, upon the occasion, just twelve years ago, of Bishop Sherrill's installation.

Immediately after the service the congregation was invited to greet the Presiding Bishop at a reception held in Procter Hall at the National Cathedral School for Girls. It was estimated that about half of the congregation of 3,000 persons attended the reception, met the Bishop, and enjoyed the hospitality of the Washington National Cathedral Association committee members and all Hallowes Guild who served as hostesses.

Continuing Life of the Church Requires Obedience to Love of God

*The Rt. Rev. Arthur Lichtenberger Preaches Installation
Service Sermon on Individual's Responsibility*

AN occasion like this in the life of the Church is a moment of thanksgiving and hope. It is a time for remembrance and expectation. This double response to God's mercy and demand is always centered for us in the present moment, in the opportunities and tasks that immediately confront us, in our situation as it is now. This is what we say repeatedly in the General Thanksgiving, "Almighty God, Father of all mercies, we, thine unworthy servants, do give thee most humble and hearty thanks for all thy goodness and loving-kindness to us, and to all men . . . And, we beseech thee, give us that due sense of all thy mercies . . . that we show forth thy praise, not only with our lips, but in our lives, by giving up ourselves to thy service." A due sense of God's mercies; the offering of our selves to his service, this is the pattern and the substance of the Christian life.

So first of all we give thanks to God that he has brought us here today. We think of God's goodness to us in our own lives, of his gift of the Church and what it has meant to us to be members of Christ's Body. We give thanks for our own Church, for all who have served and loved her and who have made this day possible for us. In particular now we give thanks to God for the ministry of Henry Knox Sherrill as our Presiding Bishop these past twelve years, for his vision, his courage, his utter devotion to the work he was given to do.

This time of transition, of the induction of a new Presiding Bishop into his office, is not of great significance in itself. Or to put it more precisely, the focus of attention now is not the person of the Presiding Bishop, whoever he may happen to be, but the continuing life of the Church. I do want to say, however, now that I have been given this responsibility, how grateful I am for the encouragement and support of so many friends. This encouragement and support and the strength that comes from your prayers will sustain me.

But, as I have said, it is the continuing life of the Church that gives this service of installation its sig-

nificance and its meaning. And we see clearly, particularly at a time of transition such as this, that whatever God calls his Church to do, however impossible of accomplishment the tasks before us may seem to be, we are to face this call neither with confidence in our own strength or with fear because of our own weakness, but rather remembering what great things God has done for us already, we believe that he has better things for us in store.

In St. John's Gospel, in the fifteenth chapter there are some words of our Lord which say this concisely. "You did not choose me, but I chose you and appointed you that you should go and bear fruit and that your fruit should abide." These words are spoken to each one of us, and to us all together in the Church. We have been chosen, we have been appointed, we are to bear fruit, and our fruit is to last.

But do you see the point, the whole point here and everywhere in the New Testament? That the initiative rests with God and not with us? Whatever we do is all response. "Herein is love, not that we loved God, but that he loved us." It is true that responsibility is laid upon us in the Church. We have been chosen, and appointed, and we are to bear fruit. But it is God who has chosen us, it is God who has appointed us, it is the fruit of God's Spirit that will be produced in us. And this is the deepest root of our thankfulness. For where would we be and how would we feel, if having been chosen and appointed, we were left to our own devices?

So our hope and expectation as we look at what we must do now and in the days ahead, come out of the very nature of our gratitude to God. St. Augustine has expressed it. "It is not that we keep his commandments and that then he loves us, but that he loves us and then we keep his commandments." Without his love God's commandments are impossible; with his love they are still beyond us, but our striving is no longer losing. In the assurance and confidence of God's love there is, as T. S. Eliot has said, for us "only the trying. The rest



Shields Photo

The Rt. Rev. Arthur Lichtenberger preaches in the Cathedral immediately following his installation as Presiding Bishop of the Protestant Episcopal Church.

is not our business." This is to live in faith and leave the issue to God's wisdom.

Make Us Witnesses

Well what then of the trying, what of the effort required of us that we may bear fruit? I speak now of the responsibilities that are before us as a Church at work in this country and in lands overseas. The opportunities are so great and all that we have now to meet these opportunities seems so inadequate. How can we do what needs to be done? This is the question we usually ask, but surely it is the wrong question. A bishop in an overseas missionary diocese tells how he visited a village for the baptism of the first group of converts. The new Christians were ragged, illiterate, slow to respond. "One of those waves of unbelief comes over me," he said. "What shall we ever make of them? Then at once I am ashamed. Who are those keen eager young men moving quietly among them? They are from the same village. A year ago they were as unpromising as these. The question what can we make of them is the

question of an unbeliever; the proper question is what can the Holy Spirit make of them." And that is the proper question for us as we face our responsibilities. Not, how can we possibly do what needs to be done? But what can the Holy Spirit do through us when we are open and humble enough for his action? The answer is: he can make us witnesses to Christ, he can bring forth fruit in us, fruit that will abide.

This is our deepest need, to believe this and to live by this. All our programs, all our plans without this are what Carlyle called "quaint galvanic sprawlings," and many people quickly see them for what they are: mere schemes and devices. I do not want to be misunderstood. Plans and programs and united effort are good and necessary. In our parishes and dioceses, in National Council and General Convention we must be familiar with both our resources and the opportunities before the Church and then work to develop our resources and make them available. This is not the time or the place to speak of this in any detail, but this is a necessary part of our effort; this is to clear the way so that we do not through ignorance and unreadiness hinder the work of the Holy Spirit. Yet whatever we do, we know that the fruit which we are to bear is primarily God's work, it is ours only as he works through us. So if we let the invigorating wind of the Spirit refresh and empower us, then we will think, we will decide, we will act. It is for this that we have been chosen, appointed.

There are two words which have been in my mind constantly these past few months as I have been thinking about the task of the Church in our day. All that we were concerned with at the Lambeth Conference centered also I think in these two words; they are essential to the very nature of the Church.

The first word is mission. The Church has a mission, it is the mission, it is sent to serve God in the world. This is the only work it has: to be the channel through which God makes himself known, to be the obedient servant of God. But what does it mean for the Church to obey God now in this present world, this angry world, this world so afraid, heading apparently toward self-destruction? The answer can be found only in the midst of the actual circumstances in which we live. The answer can be found only by a repentant Church, a Church always aware that it stands under God's judgment, that it is a means not an end, a Church always living in expectation of a renewed life. But we must know how to read the signs of renewal. For example. All over the Church we are building many new churches and parish houses and establishing new missions. Is this a sign that we are bearing fruit that abides? It may be. But this kind of

activity in itself is not renewal. We cannot be content with this and say, here is sufficient proof of our obedience. A good many years ago during an earlier building boom one of the great denominations of our country was building a new church a day. Then when Robert Ingersoll said in a public lecture that "the churches were dying out all over the land," a telegram was sent to him by a leader of that church saying, "We'll make it two a day." If a serious critic of the Church says that the Church has little relevance to the daily life of its members the answer cannot be: then double the number of communicants. How true it is that "there is only one place at which a genuine renewal of the life of the Church can take place, namely at the point at which its mission of transforming the world is being fulfilled. The only real renewal is a healing and saving manifestation of the power of love in open and courageous encounter with the world."

Effort Is Obedience

This is the mission on which the Church is sent and it carries us into every part of the world and into the whole of life. This means that the Church comes to man not in his extremity at the point where all else fails. The Church stands not on the outskirts but in the center of the town. We do not live in a world of worship and piety apart from the world we encounter in office or factory, at home or on the street. The gospel speaks to the totality of life; all what we do individually or together, stands under the judgment of God and all our ways are to be conformed to his will. We can establish many new missions, we can baptize and confirm large numbers of people, we can have standing room only at our services, but unless we know that we are in the Church in order that we may praise and serve God in the world and that it is this effort which constitutes obedience, then what we are doing is woefully inadequate. This is to lock ourselves in, this is to make the Church irrelevant. The encounter of the Church with the whole man and with the whole of life brings perplexities and uncertainty and suffering, but this is also the way of joy, for to obey God is to enter into an exciting adventure. So we work for the transformation of the world knowing quite well we can never accomplish it. But we make our decisions—that is live our faith—in the conviction that the world into which God has entered with his redeeming power will in his own time be transformed, and the kingdom of this world will become the kingdom of our Lord and of his Christ.

The mission of the Church. The other word is unity. Whatever may be our convictions about the right ap-

proaches to unity, all of us surely pray that the Church may be visibly one. There is one body and one Spirit, one Lord, one faith, one baptism, one God and Father of all. The Church is one in Christ Jesus. Over twenty years ago in Edinburgh at the Second Conference on Faith and Order this essential unity was affirmed. "We are one," those Christians said, "in faith in our Lord Jesus Christ, the incarnate word of God. This unity does not consist in the agreement of our minds or in the consent of our wills, it is founded in Jesus Christ himself." This is the unity God has given us. But we have broken that unity and how greatly our witness is weakened because we are divided. How hard it is for a divided Church to bear witness of the one Lord to a divided world.

Here again our part is to clear the way so that God may lead us into that unity which belongs to the Church of Christ. I believe we are finding our way, by God's grace, into a deeper unity within our own communion. We are coming to understand more clearly what it means to belong to a Church which is both Catholic and Reformed. This is not an uneasy compromise which will have to be resolved eventually one way or another. It may appear so, with those who call themselves Catholics or Evangelicals each contending for his own tradition and often contending against each other. There is a far better way. It is not necessary that some be Catholics and some Evangelicals; each of us can know and manifest in his own life that comprehensiveness which we so greatly cherish. The two parts of our heritage are not incompatible and opposed elements, but are essential aspects of God's truth. They are, as F. D. Maurice said, "signs of the kingdom of Christ." This is a rich inheritance we have, can we not accept it all and grow in our understanding of it? Pray then, that God may lead us into a renewed and deepened unity among ourselves, and be a worker for unity among your own brethren.

Church Is One

And then beyond our own Church, beyond the Anglican Communion, we long for the unity of all who believe in the Lord Jesus Christ. The unity we desire is the fulfillment of the unity we have. This is the unity given to us by Christ in his act of self-giving: "And if I be lifted up will draw all men unto me." Unity is not something which is to be fashioned and put together by us. The Church of Christ in its essential nature is one, as Christ himself is one. Yet here as in our own lives the requirement is laid upon us to become what we are. We are one body in Christ, but we must constantly

(Continued on page 31)

Washington Elects Bishop Coadjutor

THE Rev. Dr. William F. Creighton, rector of St. John's Episcopal Church, Chevy Chase, Maryland, will be consecrated as Bishop Coadjutor of the Diocese of Washington at a service to be held in Washington Cathedral in the spring. The actual date has not yet been announced, but will probably be shortly before the annual diocesan convention on May 4.

Dr. Creighton was chosen at a special convention held in the Cathedral January 26 by the 114 clergy and 110 laymen and women representatives of the 103 parishes, missions, and separate congregations which make up the Diocese of Washington.

In his letter of acceptance, addressed to the Fourth Bishop of Washington, the Rt. Rev. Angus Dun, Dr. Creighton wrote, "It is both an honor and a tremendous responsibility to be chosen a bishop, especially in this diocese which has so great a task of witness and of mission.

"I can only trust that this is God's will for me and for His Church. . . . I ask your prayers, not for me alone, but that all of us in this diocese may live and work together in ways that will bring joy to His heart whose servants we are."

A bishop coadjutor automatically succeeds the bishop of the diocese upon the latter's retirement. An Episcopal bishop may retire at the age of 68 and must retire at 72. Bishop Dun, who will be 67 on May 4, has announced his intention to retire not later than 1962.

Dr. Creighton, who is 49 years old, was born in Philadelphia, Pennsylvania. He is the son of the late Frank Whittington Creighton, who was bishop of Michigan at the time of his death in 1947. Earlier he had served as missionary bishop of Mexico, until in 1933 a Mexican law prohibited foreign bishops. He was successively named suffragan bishop of Long Island and bishop coadjutor of Michigan, serving in that capacity for three years before becoming bishop in 1940.

Dr. Creighton attended the American School in Mexico and was graduated from the University of Pennsylvania in 1931, going on immediately to the Philadelphia Divinity School for his theological training. He was ordained a deacon and six months later, in 1934, a



Brooks Photographers

The Rev. Dr. William F. Creighton

priest. In that same year he married Marie-Louise Forrest of Philadelphia.

Three small missions in the Missionary District of North Dakota were Dr. Creighton's first charge. In 1937 he became rector of St. Clement's Church in St. Paul, Minnesota, remaining there until 1943 when he volunteered for war service. For the next three years, until he accepted the call to his present parish, he was a chaplain in the U. S. Navy.

Four times Dr. Creighton has been a delegate to the General Convention of the Episcopal Church and he has served for six terms as a member of the standing committees of both the Diocese of Minnesota and the Diocese of Washington. In Washington he has been a member of four different departments and has just been made president of the Overseas Mission Society.

In his parish a modest church has grown from a small membership to a strength of 3,800 baptised persons. The building program he started during his first year in Chevy Chase has been continuous and just last year a second wing was added.

Dr. and Mrs. Creighton have three sons, William Wendel, 21, is a senior at Marietta College in Ohio; Michael, 18, is a freshman at Trinity in Hartford, Connecticut, and Maxwell, 14, is in junior high school.

The American Memorial Chapel in St. Paul's Cathedral

By WENDY HALL

WHEN the new high altar of St. Paul's Cathedral was dedicated in May, 1958, the dean, the Very Rev. W. R. Matthews, spoke of the altar and the then unfinished American Memorial Chapel as as the two jewels in the crown formed by the whole cathedral. Now the chapel, dedicated in November, 1958, in the presence of Queen Elizabeth II and the Vice-President of the United States, is complete. The cathedral wears her two jewels in majesty and magnificence.

The chapel and the high altar have added immeasurably to the beauty of St. Paul's. Although Sir Chris-

topher Wren (1632-1723) saw the mighty fabric of his cathedral completed in 1710, he never finished the interior of the east end. A later generation added an altar and a marble screen which obscured the harmonious outward curve of the apse. That altar and screen were heavily damaged by enemy bombs in the Second World War.

It was decided that a new high altar should be built as a memorial to the Commonwealth dead of the two world wars, and Godfrey Allen (then Surveyor to the Fabric) and Stephen Dykes Bower were asked to prepare plans. They sought above all to design the new altar as they thought Wren would have wished. Little guidance was available, only a statement attributed to Wren's son, and a few rough sketches owned by All Souls' College, Oxford. It was, however, known that Wren had intended to cover the altar with a canopy, and to leave the apse open.

The American Memorial Chapel Committee was so deeply impressed by the architects' plans for the high altar that it asked them to undertake also the design of the chapel. The committee, it will be remembered, had been set up shortly after the end of the war, and had collected from several million people in Britain the money to build a memorial to the 28,000 Americans who died on active service while based on Britain.

Thus it is that the high altar and the Memorial Chapel have to be considered together, the one enhancing the beauty of the other, and both completing Wren's masterpiece. The simple altar is of white marble, and over it is erected a massive canopy, 54 feet high, supported by oak columns decorated in gilt. The canopy itself is of elaborately carved and gilded oak, illuminated from inside. It forms a perfect frame for the central stained glass window (depicting the Crucifixion) of the American Memorial Chapel behind, which can be seen the entire length of the cathedral, immediately one enters the west door.

American Chapel

The American Memorial Chapel, behind the high



The new high altar and altar canopy, St. Paul's Cathedral, London. Behind them can be seen the windows of the American Memorial Chapel.

altar, has been planned and designed down to the last detail by Mr. Allen and Mr. Dykes Bower, and they have given it a wealth of symbolic beauty which harmonizes perfectly with the purposeful baroque classicism of the cathedral as a whole. The chapel is entered through the beautiful iron gates wrought by Jean Tijou, who worked with Wren. These have been re-painted in

black and gold and re-hung. The floor of the chapel, in black and white Italian marble, incorporates two of the five-pointed stars which were the emblem of the Allied Army of Liberation, and bears the inscription:

TO THE AMERICAN
DEAD OF THE SEC-
OND WORLD WAR
FROM THE PEOPLE
OF BRITAIN.

The walls of the chapel, which follow the curve of the apse, have been lined, up to the windows, with oak; they form, as it were, three sections under the three windows (designed by Brian Thomas and depicting the life of Christ, and with a border made of the insignia of the forty-eight states, four territories, and the U. S. Army and Navy). Under the central window stands the altar table, covered with rich crimson velvet, embroidered with a dove set in a large golden sunburst. The candlesticks and the crucifix on the altar are of solid silver, plated with heavy gold, and the crucifix is set with brilliantly flashing topaz.

The altar rails, made of wrought iron and finished in black and gold

to match the Tijou gates, incorporate a vast intertwined symbolism, based on the Mosaic law. To the left, the burning bush is portrayed; to the right, a hand bears the tablets of the Ten Commandments, inscribed with the first words of the Commandments in Hebrew, and symbolizing the common heritage of religious belief and respect for the law shared by the



A section of the American Memorial Chapel in St. Paul's Cathedral, showing the altar. The altar rails are made of wrought iron and finished in black and gold to match the Tijou gates.

The Cathedral Age

British and American people. (A further reason why this particular symbolism was chosen was that the names of Jewish dead appear in the Roll of Honor, and it was felt that they should not be excluded from the memorial.) At each end of the rails, amid sprays of British oak leaves, are scrolls representing on one side the common ancestry, history, and institutions of the British and American peoples, and on the other, their common language, literature, and cultural heritage.

Within the design of leaves and scrolls are the series of dates. The first, 607, commemorates the year in which the Saxon king Ethelbert founded the first wooden Cathedral of St. Paul; the next, 1300, represents the completion of the Norman building called "Old St. Paul's"; 1607 commemorates the founding of the first permanent English settlement at Jamestown, Virginia—exactly a thousand years after the founding of the first St. Paul's. The completion of Wren's cathedral in 1710 is then recorded; and finally, the Declaration of Independence in 1776.



Carving Detail

From the paneling behind the altar rises a carved and gilded eagle, which, though looking to the right, is intended less as a symbol of America than as one of sorrowing strength. More truly American are the eight exquisitely carved festoons which break the paneling at intervals, and depict, in limewood, American birds, flowers, fruit, and fish. These, it is generally thought, are worthy to stand alongside the work of the master carver Grinling Gibbons (1648-1720) which adorns the Cathedral.

On either side of the altar in the chapel there are six oak stalls, carved and gilded. The two inner ends are decorated with small medallions enclosing portraits of Queen Elizabeth II and President Eisenhower. In the corresponding position on the two outer ends, the carvers, acting entirely on their own initiative, added the portraits of Mr. Allen and Mr. Dykes Bower. Thus the American Chapel happily contains also a permanent memorial to the two men who have so enriched the cathedral. To Mr. Allen, in particular, an incalculable debt is owed, as it was he who organized and commanded, during the war, the St. Paul's Watch, which saved the building, with its lead and timber dome, many

times from destruction by fire. Writing after the war, the Dean of St. Paul's said: "If any one man could claim to have saved St. Paul's, Mr. Allen is the man."

The Roll of Honor, presented to the Dean by General Eisenhower (as he then was) at a service in the cathedral in 1951, is contained in a glass and gold case standing on a marble pedestal immediately behind the high altar and facing the altar of the American Memorial Chapel. On the pedestal are inscribed in golden letters the words unveiled by Queen Elizabeth II at the dedication service on November 26th:

THIS CHAPEL COMMEMORATES THE
COMMON SACRIFICES OF THE BRITISH
AND AMERICAN PEOPLES DURING THE
SECOND WORLD WAR AND ESPECIALLY
THOSE AMERICAN SERVICE MEN WHOSE
NAMES ARE RECORDED IN ITS ROLL OF
HONOUR THIS TABLET WAS UNVEILED
BY H. M. QUEEN ELIZABETH II 26 NO-
VEMBER 1958 IN THE PRESENCE OF RICH-
ARD M. NIXON THE VICE-PRESIDENT OF
THE UNITED STATES OF AMERICA



Children's Chapel

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the

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James P. Berkeley

By THE RT. REV. ANGUS DUN

ONCE in a while it happens that some man or woman fulfills a role in life to such perfection that he or she is recognized as an ideal example of the special role. So we have "the doctor of the year" or "the grandmother of the year." No doubt those who make the selection look for the qualities that belong to an ideal doctor or grandmother.

As "the verger of the first half of the twentieth century" I am quite prepared to nominate James P. Berkeley. I admit that the competition is not very heavy, for there are not many who have occupied positions similar to that which Jim Berkeley held as Head Verger of Washington Cathedral from 1924 to 1959. But he brought to this unique position qualities and gifts which all of us who have known him agree were "just right."

When Jim came to this position in the depression years the Cathedral consisted only of Bethlehem Chapel and the slender shaft of the apse. His salary was one hundred dollars a month. His duties included the cleaning of the floor and the arrangement of the chairs, as well

James P. Berkeley, having reached the age of seventy years, retired as verger of Washington Cathedral the first of the year. An attempt to chronicle the events of Jim Berkeley's association with the Cathedral would be to attempt its history for the past 35 years. And surely there was something prophetic in the fact that 52 years ago, when the foundation stone of Washington Cathedral was laid, Jim Berkeley was there with the other St. Paul's Church choir boys who sang on that historic occasion.

Mr. Berkeley, who is undoubtedly the most photographed person ever known on Mt. St. Alban, has also been written about and interviewed with astonishing frequency. The uniqueness of his work and the warmth of his personality have combined to make him a favorite subject, so that it is difficult now to find anything "new" to add to his record. The secular press frequently refers to him as "Mr. Cathedral;" the choir boys, taperers, flag bearers, and young vergers under his jurisdiction, along with almost everyone else on the Cathedral Close, call him "Pops." Both titles suggest something of his position and personality.

On the occasion of his twenty-fifth anniversary a verger's stall was placed in the sanctuary in recognition of his years of service. A few years later the Chapter arranged for him and Mrs. Berkeley to spend several weeks in Great Britain, where he visited many cathedrals and studied their customs not only in the matter of religious ceremonies, but also in housekeeping details and regulations. At the Cathedral staff Christmas luncheon shortly before his retirement he was the guest of honor and received a purse from members of the Chapter and staff, as well as numerous verbal plaudits. Yet, significant as are these honors, his greatest tribute is the love borne him by generations of Cathedral workers, associates, and visitors, clergyman, choir boys, and congregations.

as the ceremonial role of escorting the bishop and the dean to their places. At the beginning he was in part a janitor, though he would insist, with a twinkle in his blue eyes, he was "a very high class janitor."

During the thirty-five years of his service the Cathedral has grown to its present majestic proportions. Instead of the few hundred who could gather in the Bethlehem Chapel for the burial of President Wilson in 1924, two or three thousand crowd the nave and transepts and choirs on great occasions. Triplicate processions of many hundreds must be guided to their places. Jim Berkeley's task grew with the Cathedral and the man grew to match the task.

He never left behind his readiness to perform the humblest tasks that needed to be done; to dust an altar step or move the chairs or button a bishop's sleeve. But along with this he achieved a wonderful capacity to order and time the movements of processions and officiants in the great spaces of the Cathedral, to train the crucifers and candle-bearers to take their

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'Working With His Hands The Thing Which Is Good'

By R. T. FELLER

THOSE who work with their hands in creating a thing of beauty are becoming a vanishing breed in America, but let any merchant show an object of extraordinary loveliness, and he will boast "it is hand-wrought (or) hand-painted." Too few persons in this mechanized world have had the opportunity of working with their hands, and thereby knowing the feeling of accomplishment and satisfaction in creating that comes with this kind of work.

One of the wondrous charms of Washington's Gothic Cathedral is that so much of its fabric must be created by hand, rather than by impersonal machines. This great house of prayer is really man's offering to his God, and his attempt to shape the best and finest materials so as to be pleasing in the sight of God. Is it not then truly good that so much of the Cathedral is wrought directly by men's hands?

Recently, an outstanding contribution to the Cathedral of just such hand-work has been needlepoint done by volunteer women from all sections of this country and abroad. This colorful work now adorns much of the Cathedral with a special warmth—similar to that of the beautiful woodwork, which, although first cut by the carpenters' tools, has its fine and intricate carving done only by hand. The magnificent cross and candlesticks of the high altar are products of the finest silver craftsmen—all hand worked. Throughout the Cathedral are lovely iron gates and screens, wrought from the fires of the forge and hammered into beautiful shapes by strong hands.

One labor for which no substitution for skilled hands has yet been found is that of stained glass making. Even though iron is wrought in the foundry, stained glass windows made in the artist's studio, needlepoint done in the home, and models sculptured in the sculptor's studio, the Cathedral has a portion of its hand work done on the Close where four men daily create something new and beautiful.

Two Stone Carvers

Up on the scaffolding of the South Transept is Roger Morigi doing the finishing carving on Heinz Warneke's



Roger Morigi, Cathedral stone carver, at work on the base for the Joan of Arc statue now in place in the Ewell Memorial Bay located off the south aisle of the nave.

"Last Supper." Roger is small of stature, but this fools no one long, for he possesses the heart and personality of a giant. Born in Italy, his talent for stonecarving is inherent, and his talent for telling a tale is a delight exceeded only by the beauty of his work. Roger says he pours his heart into his work—believable when one sees the work almost taking on life itself.

Roger learned his art as a youth, first studying with the sculptor, Violi, and then attending the Berera Academy at Milan when only 13 years old. He studied all phases of art, from drawing to modeling, and worked with stone, principally the famous Italian marbles, for nine years. He came to this country at the age of 22, first working on the New Haven, Connecticut, war memorial. For many years thereafter he worked for a stonecarving contractor in New York and did carving on such buildings as the Rockefeller Church, the State Capitol at Charleston, West Virginia, and Duke University.

In 1932 Roger went to Washington—married a few years later and settled down in the District of Columbia where he has done stonecarving on the labor build-

ing, the Department of Justice building, the Supreme Court, and the Court of Appeals. He did one of his finest pieces of work for the sculptor DeLue—"The Stations of the Cross" that is now at the Jesuit Seminary at Loyola, New York. While he was working on this piece, members of the Cathedral staff approached him, asking him to come to the Cathedral when his contract was fulfilled, and in March, 1956, Roger became a part of the Cathedral family.

His first piece of carving for the Cathedral was the memorial to Joseph Ratti, the beloved carver who worked on the Cathedral so many years. He then worked on the intricate stone work of the Woodrow Wilson Bay. He carved the head of Albert Schweitzer and did inspired carving on the statues of St. Andrew, John Calvin, and Joan of Arc.

From Roger's scaffolding on the tympanum, a visit to the nave's north outer aisle locates Edward Ratti, perched on another scaffolding, carving in these bays. Ed is a tall man with iron grey hair, looking so dignified he could well belong in a court of law. Quiet and reserved, his work, flowering under careful hands, speaks for him. Although he was born in Chicago, Ed is a third-generation stonecarver, and learned his trade as a young boy in Italy, returning to America to finish his schooling. He attended the Chicago Art Institute, all along working with his father, learning more and more about his vocation.

Before coming to Washington in 1933, Ed had done carving in Chicago, Nebraska, and New York and North Carolina. In the District of Columbia he worked on the Commerce building and the statues on the Con-

stitution Avenue side of the Archives building. He carved two of the figures for the Supreme Court and worked under Italo Fanfani at the National Gallery of Art. It was through Fanfani that Ed first was introduced to Washington Cathedral when he was sent to repair a pinnacle. Six medallions in the House of Representatives, as well as six panels inside the Senate are his work, and Ed worked with Roger Morigi on "The Stations of the Cross."

Since coming to the Cathedral, not long after Roger, Ed has worked steadily on seals, foliage, and a variety of other work, taking pride especially in contribution to the "Last Supper" which bears his fine pointing.

Resident Sculptor

Near the Cathedral in a temporary wooden building in the construction yard is a sculptor's studio filled with plaster models, clay, and all the tools used by such an artist. In residence is Carl Bush, wearing his sculptor's smock and white cap.

In October, 1955, Carl submitted his application for retirement from government service, and on the very same day received a telephone call from the Cathedral architect, Philip Frohman, asking him to come to the Cathedral as "sculptor in residence." Carl accepted, and began at once working in his studio on plaster models for the Woodrow Wilson Bay carvings. The following year he was modeling flowers, birds, animals, and numerous other pieces for the Cathedral.

He has modeled and sculptured the details for the Lee-Jackson Bay, created the cherubs for the White Bay, and, among many, many other diverse achievements, prepared the model for the new baptismal font just finished and installed in the Chapel of the Resurrection. His versatility is evidenced by the number of his creations and the artistic merit explicit in the quality of his works.

Carl is of Dutch ancestry and was born in Kansas where his family had pioneered. His career with the U. S. Government lasted 39 years and as a civil servant he spent most of this time with the Weather Bureau, combining a deep interest in art with his career. As a veteran of World War I Carl took correspondence courses in architectural design from Columbia University, at the same time attending night classes at the Corcoran School of Art in Washington.

He learned the techniques of plaster casting and architectural modeling from his Corcoran instructor who took him into his own studio, and it was while here that Carl met Mr. Frohman for the first time. The architect soon invited Carl to accept a position with his office as a



Photo by the Mains

Edward Ratti carves an outer aisle ceiling boss in the Cathedral.

The Cathedral Age



Carl Bush, sculptor, in his studio at Washington Cathedral.

draftsman, and the Weather Bureau lost Carl to this artistic opening.

As a member of the Frohman office staff, Carl made models for a number of Mr. Frohman's churches. For Washington Cathedral he first worked on the decorations for the altar of the Chapel of St. Joseph of Arimathea. His work for the Cathedral also included all of the modeling of the ceiling of the Children's Chapel, its column caps and wall panels, its frieze, and the figure of St. John the Baptist as a youth.

When the country was pitched into the depression of 1930, Carl returned to government service, working for the Public Works program and continuing his artistic work by devoting himself to ornamentation of public buildings throughout the country. Now, once more the Cathedral benefits from Carl's art and from the presence of Carl himself—the perfect example of a man who retired from one career to take up with success and satisfaction another.

Varied Skills

Four doors away from Carl Bush's studio is another smaller shed—hardly justifying the title "studio" with its low ceiling, wooden floor and pot-bellied stove, but here Carl Tucker, a wiry, intent, young man produces unusual and varied hand work for the Cathedral.

About a year and a half ago, when the wood screens for the War Memorial Chapel and the south transept portal were being installed, Carl Tucker asked the foreman of the job if he could use another helping hand with

the installation. It was soon apparent that Carl possessed more than average ability, and, before long the Cathedral authorities learned that he has magic in his hands.

One can hardly write a sentence about Carl Tucker without using at least one of two words—music and church—for he manages to combine these two at every opportunity. This is not really hard to understand, for his mother was a church organist and piano teacher for many years; his father and younger brother are tenor soloists in choirs; and an older brother has been a church organist. Carl makes use of all the musical family background and fifteen years of study of the flute. He has twenty flute pupils and has been a member of the Atlanta, Birmingham, and National symphonies. He sings in the Cathedral Choir and also conducts Cathedral tours on Sundays after the services.

There are many little precision jobs around the Cathedral requiring the most delicate craftsmanship—entailing complexities which make them hard to classify and difficult to send "outside" for regular firms to work upon. Just such a job was the fabrication of the iron and glass light-covers, designed by Carl Bush, to hide the unsightly bare bulbs in the turret stairways of the transepts. Carl Tucker turned to and produced a number of these attractive covers and the niches already dis-

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Brooks Photo

Carl Tucker works on a shade for one of the turret stair case lights.

Professor Tillich Preaches

*Sermon Is Delivered Before Large Congregation at Service
Arranged in Connection With Scientists' Annual Meeting*

DR. Paul Tillich of Harvard Divinity School was the preacher in Washington Cathedral on January 28, the Sunday which fell during the 125th annual meeting in the Capital City of the American Association for the Advancement of Science. So many requests for copies of this leading theologian's sermon have been received that *The Age* is proud to make it available to an even wider audience by publishing it herewith:

I Corinthians 14, 20: Brethren, do not be children in your thinking; be babes in evil, but in thinking be mature.

In thinking be mature! Such an admonition one would hardly expect in the context of apostolic writing. But here it is, appearing in the same letter of Paul in which he contrasts sharply the wisdom of the world with that foolishness of God which is wiser than the wisdom of men. And he points to the fact that not many wise men belong to the ranks of the congregation, but that God has chosen what is foolish in the world. Maturity on the basis of divine foolishness, this is hard to understand, not only for the first readers of the letter to the Corinthians, but for all generations of Christians and non-Christians in the history of Christianity. In some way the whole problem of the possibility of Christian existence is implied in this combination of divine foolishness and human maturity. But perhaps it is not only the problem of the possibility of Christian existence alone, perhaps it is the problem of the possibility of human existence as such, how to unite divine foolishness with human maturity. Certainly, it is valid of everyone outside as well as inside the Church when Paul says: "Whoever of you imagines that he is wise with this world's wisdom must become a fool if he is really to be wise." (3, 18).

It is not this foolishness which conflicts with maturity, but the state of spiritual infancy, the state of being a babe in thinking, unable to receive solid food, but fed with milk only. Paul complains that even now the Corinthians are not ready for solid food, that they are still immature as shown in their theological jealousies and

quarrels. That they are still far away from the divine foolishness—that is what makes them immature.

What does it mean, to be mature in thinking? We speak of maturity in scholarly education, tested by examinations and scientific work. In some countries the basic examen for higher education is called "examen of maturity." But are those who have passed it and become students in a professional school really mature in thinking? Are their teachers mature in thinking? Is the great scholar mature in thinking? If maturity means having mastered one's professional field and being able to work creatively in it, the great scholar, the good teacher and his best pupils are mature; then most of us who are gathered here today can call themselves mature. We would not need the admonition: Be mature in thinking!

Who Is Mature?

But we need it, both those who live within the Christian tradition and those who live outside of it. We are *not* mature in thinking, not even those amongst us who are called outstanding scholars inside and outside the Christian horizon. Our immaturity is our lack of divine foolishness. Let us look first at those who feel at home within the churches.

It often seems to me that there is more certainty of one's own maturity amongst those who are faithful and active members of a church than amongst those who stand beside it in criticism and doubt. But their belief that they are mature witnesses to their immaturity. The sources of this belief are quite obvious. They belong to an institution which has matured through the centuries in life and thought, and whose foundation is the picture of the most mature personal life, the picture of Jesus as the Christ, in which at the same time divine foolishness is manifest in every moment. To belong to this community gives the members a feeling of being mature themselves. But they are not, and as Protestants we must add: Not even their churches are. For who is mature?

The Cathedral Age

A mature man is one who has reached his natural power in life and thought and is able to use it freely. He who is mature in thinking has not reached the end of this thinking, but he has reached the state in which the human power of thought is at his disposal. This is the state we are asked to reach, and this is the state of which we always fall short, the Christians first and then those questioning Christianity. The Christians—churches and individuals—often bury their power of thought because they believe that radical thought conflicts with the divine foolishness which underlies all wisdom. But this is not so, certainly not for Biblical thinking. Radical thought conflicts with human foolishness, with spiritual



Photo by Muse

Dean Sayre, left, and Bishop Dun, right, chat with Dr. Paul Tillich before the service at which the noted theologian preached in the Cathedral.

infancy, with ignorance, superstition, and intellectual dishonesty. It is the temptation of the churches in all generations to justify their human foolishness by calling it divine foolishness. This is their defense against becoming mature in thinking. But Christianity, although it is based on the message of the divine foolishness, knows that out of the acceptance of this message mature thinking can grow courageously and abundantly. What prevents it from growing is that the guardians of the message, churches and Christians, enclose the divine foolishness in vessels and forms which are produced by a wisdom which is mixed with foolishness, as is all human wisdom. And if these forms and vessels are declared indestructible and unchangeable, the way to maturity in thinking is blocked. For the decisive step to maturity is the risk to break away from spiritual infancy with its

protective traditions and guiding authorities. Without a "no" to authority, there is no maturity. This No need not be rebellious, arrogant, destructive. As long as it is so, it indicates immaturity by this very attitude.

The No that leads to maturity can be, and basically always is, experienced in anxiety, in discouragement, in guilt feelings, in despairing inner struggles. For the infant state, its traditions and authorities are vested with the holiness of man's ultimate concern and they give spiritual security and primitive strength. It is hard to break away from them; and certainly the way to maturity in thinking is a hard way. Much must be left behind: early dreams, poetic imaginations, cherished legends, favored doctrines, accustomed laws, and ritual traditions. Some of them must be regained on a deeper level, some must be given up. But for this price, maturity can be gained, a manly, self-critical, convincing faith, not *produced* by reasoning, but *reasonable* and at the same time rooted in the message of the divine foolishness, the ultimate source of wisdom. A church able to show this way to its members, and which went this way itself, would certainly have reached maturity.

Criticism With Love

And now I want to turn to those who consider themselves as being outside the Church and feel indifferent towards it, or perhaps even critical, hostile or fanatical in their negation. For all of them the word of the apostle is equally valid as it is for the churches: Be mature in thinking!

It is not difficult, but is not worthwhile either, to deal with the petty immaturities of the secular mind. But it is hard and very worthwhile to penetrate to the source of its basic immaturity and to apply the word of Paul, "be mature in thinking," to those who believe that they are mature just because they consider themselves to be outside the Church. No representative of the Church should criticize them carelessly, as if speaking with the possession of maturity to those who are immature. No representative of the Church should criticize the secular world before having criticized the Church with the same seriousness; and he should not do so at all if he can not do so in both directions with love.

For this reason I don't want to refute the attacks of the secular mind on the Church. The self-criticism of the Church, as shown before, goes deeper than any such attack could. And I don't want to criticize any of the creative activities of the secular mind, the sciences, the arts, the social relations, the technical activities, politics. These functions have their own criteria, and the leaders in them apply these criteria with severity, honesty, and

self-criticism. In all this the secular mind is mature. And religion never should interfere with it, as mature science never would interfere with religious symbols, since they lie in another dimension of experience and reality. To discuss the existence or non-existence of God as a being alongside others betrays utter immaturity on both sides. It betrays complete ignorance about the meaning and power of the divine.

Is This a Paradox?

But there is a basic impediment to the secular mind becoming mature. It turns away from the divine foolishness in the ground of its wisdom, and this makes its wisdom, however successful in conquering the world, humanly foolish. "Be mature in thinking" is said to the great scholar as urgently as to the primitive member of a congregation. For one is not mature if one is a perfect brain, and one is not even mature if one is a creative mind. There is no maturity where the awareness of the divine foolishness is lacking. So then, what is meant by these paradoxically sounding words?

They are born out of an experience which cuts through all other experiences, shaking them, turning them into a new direction, raising them beyond themselves. It is the experience of something ultimate, inexhaustible in meaning, unapproachable in being, unconquerable in power. We may call it the holy, the eternal, the divine, it is beyond every name because it is present in everything that has a name, also in you and me. If we speak of it, we speak of the unspeakable, and we must speak of it. For it is nearer to us than our own self, and yet it is more removed from us than the farthest galaxies. Such experience is the most human of all experiences. One can cover it up, one can repress it—but never totally. It is effective in the restlessness of the heart, in the anxious question of one's own value, in the fear of losing the meaning of one's life, in the anxiety of emptiness, guilt, and of having to die. Myth, poetry, and philosophy of mankind everywhere express this experience. They witness to things which are deeply buried in the human heart and in the depth of our world. But sometimes they break through the surface with an eruptive power. No artist, no philosopher, no scientist is mature who never has questioned himself and his existence as an artist, as philosopher, as a scientist. No mature scholar is humanly mature who has not asked the question of the meaning of his existence. A scholar who rightly takes nothing for granted in his scholarly work, but takes his being as a scholar and his being as a man for granted is immature.

But if he is pressed hard by the question of his existence so that he cannot push it aside, he is ready for being grasped by divine foolishness; even more, he is already grasped by it. He is driven out of the safety of his daily-life-reasonableness. He must face a depth in himself of which he was not aware before, a depth of dangers and promises, of darkness and expectations. And what he finds in himself he sees reflected in his world, a depth which was hidden to him before he found it in himself. Now he has become aware of it in the others, in everything alive, in the whole universe. And if he receives answers to the questions awakened in him, he can listen to them, even if their grammar and their style sound ecstatic and paradoxical, measured by the language of daily life. Such answers received is what faith means. They sound like sacred foolishness, but armed with the power of truth. If, however, they are brought to the level of ordinary reasonableness and attacked or defended on this level, they sound untrue, meaningless, absurd—whether they are accepted or rejected. And as the language of divine foolishness is, so also is the life which is created by it: The name of this life is love. Love is life under the power of divine foolishness. It is ecstatic and paradoxical. Its way cuts through the ordinary ways of life, elevating them to a higher level. But if love is brought down to the level of more reasonableness, and is attacked or defended on this level, it becomes sentimental, utopian, unreal.

The divine foolishness of thought and the divine foolishness of life are united in the symbol of Christmas: God *in* the infant, God *as* infant, anticipating and preparing the symbol of Good Friday—God *in* the condemned slave, God *as* the condemned slave. This certainly is ecstatic and paradoxical, and it should not be brought down to the level of a divine human chemistry. But it should be understood and experienced as an expression of the divine foolishness which is the source of wisdom and the power of maturity. Be mature in thinking. Be mature in love!

EASTER TELECAST

The Easter service at Washington Cathedral will be telecast by the CBS network March 29, 11 to 12 noon EST. The Rt. Rev. Angus Dun, Bishop of Washington, and the Very Rev. Francis B. Sayre, Jr., dean, will officiate. Music will be by the Cathedral choir of men and boys.

Behind the Scenes

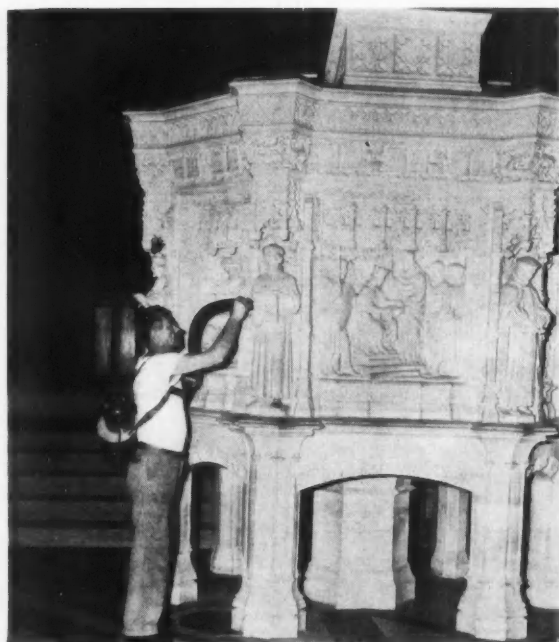


Photo by Leon Spencer

The deeply incised carvings of the Canterbury pulpit must be carefully and regularly cleaned.



Photo by Leon Spencer

The marble tile floor in the Woodrow Wilson Bay is scrubbed with a soap and water dispensing machine, dried by vacuum.

IT takes a heap o' doing to keep Washington's unfinished Gothic masterpiece, the Washington Cathedral, in readiness to receive its daily worshippers and visitors—half a million a year.

Behind-the-scenes housekeeping, planning, and arranging are carried out on a gigantic scale in this monumental shrine. Even the routine of dusting takes on the appearance of a spectacular as workers mount by special scaffolds to the dizzy heights, vacuum cleaners on their backs, to remove the blue-grey stone dust that settles as the work of stone carving progresses. Ninety sculptured figures of the reredos (the back screen of the high altar), the carved Apostles in the Communion rail, the Bible history figures on the Canterbury pulpit, the statues of Washington and Lincoln, all these and more must have their garments dry-cleaned via vacuum. Intricate wood carvings, the most difficult to clean, require a special formula for removing dust.

Cathedral seating is kept flexible for the variety of special services and music festivals, so, some 3,000 chairs, instead of stationary pews, are used. For three services each week day and four services on Sundays, the peripetetic chairs are realigned in carefully measured rows 40 inches apart in the nave, 36 inches in the chapels. For concerts and special events the arrangement is changed, chairs are moved and more are added.

After the tours for Cathedral visitors comes the soap and water crew. A huge tank machine, dispensing suds as it scrubs, is followed by a vacuum cleaner that takes up the water and dries the floor ready for the next day's services and tours.

Keeping the choir boys collared is a major operation any way one looks at it. A clean collar every week adds up to 175 white starched collars—one set in use, one at the laundry and a supply of spares. Cottas, too, the short white surplices worn by choir boys, circulate between the Cathedral and the laundry on a schedule that makes possible the issue of a clean one for every choir member each Sunday.

Washington Cathedral

THOMAS

Cassocks for the choir must be just four inches from the floor. This calls for periodic sizing to keep up with the growing boys. Notes appear on the desk of Cathedral verger, Edward L. Marr. "My sleeves are too short," or "Look, busted buttonhole!" Such emergencies are remedied each Saturday when one of the Cathedral's most faithful workers, Miss Grace Long, a long-time neighbor, checks the choir vestments locker by locker, sews on buttons, mends and presses, that all will be in order for Sunday.

Mending and pressing the royal purple academic robes of the Cathedral Aides, a corps of thirty women who meet and guide visitors through the Cathedral proper and its many chapels each day, is largely a do-it-yourself project.

The flower arrangements at the high altar, that appear so small when seen from the nave, actually are nearly five feet high. Each of the vases weighs 50 pounds. Responsible for these and all flowers for the Cathedral are members of the Altar Guild. In addition to arranging the regular displays throughout the Cathedral and its eight chapels each week, members of the guild are always on call to receive and arrange flowers sent for weddings and the truck-loads of flowers for funerals.

Wedding rehearsals are conducted by the verger, Mr. Marr. With the same easy precision with which he marshals rank and order for services of worship, ceremonial officer Marr instructs participants, often three or four groups in a single day.

High up at the triforium level organ tuners on their weekly rounds may be found tuning pipes from the pencil-size piccolos, to the thirty-two foot bombards of the Cathedral's main organ. Three chapel organs and a small positive organ used with orchestras for Cathedral concerts, too, must be kept in tune.

Outside the Cathedral daily work goes on to keep the fifty-seven acre close beautified. Planting and transplanting in the Bishop's Garden, one of the most famous

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Photo by Leon Spencer

Altar Guild members assist with preparations for special as well as regular services.



Photo by Leon Spencer

The Cathedral verger conducts a wedding rehearsal.



The Mains Photo

The rows of Cathedral chairs are carefully spaced.

Five Memorial Windows Lighten Turret Stairs

Five small windows which greatly beautify the southeast turret staircase in the Cathedral's south transept were dedicated by Dean Sayre at a service following evensong on November 19.

The first two windows, known as the Berryman and Steuart memorial windows, are the work of Joseph G. Reynolds of Boston. Of them Mr. Reynolds writes: "As the architect's purpose in planning these small openings (8 inches wide by 36 inches high) was to admit light to the circular stairway in the tower, a background of textured white glass was used, on which a mosaic of rich colors of blue, red, and gold are placed.

"The design consists of two seated figures, one in each opening. The drawing is free and the emphasis on rhythmical and contrasting lines and areas is in the spirit of contemporary work in all the arts.

"Throughout the design, the glass has been carefully selected for its intrinsic beauty of texture, shading, and variegation so it was not necessary to film it with glass paint. Wherever film has been used, as in the white background, it has been designed in patterns which enhance the decorative effect, rather than giving the antique quality commonly found in much contemporary work. The subjects were suggested by the donors and approved by the Cathedral authorities.

The Berryman Window

"The good wife" figure in the left panel, robed in a red mantle and holding a distaff, symbolizes generally Proverbs 31: 10-31, "the praise and properties of a good wife," and illustrates specifically part of verse 19.

The figure commemorates Kate Durfee Berryman, raised from infancy in the Anglican church. Blessed with a beautiful voice, she sang in several church choirs. She taught school a few years before marrying Clifford K. Berryman, a graphic artist, illustrator, and lecturer, best known as the political cartoonist of *The Washington Post* and *The Evening Star* for a total of more than fifty years.

For sixty years after her marriage at twenty-three, Kate devoted her gifts and energies to her family and friends, participating in organizational activities which harmonized with a private life.

At the final major event of Cliff Berryman's life, a banquet given him on his eightieth birthday by the owners of *The Evening Star*, his wife was the only woman guest among sixty, and one of the few asked to pay tribute to him. Surprised and touched by her remarks, he responded by quoting several verses from Proverbs 31 which, he felt, fitted her like a crown.

For more than a decade before her death Kate Berryman was a member of St. Margaret's Episcopal Church in Washington.

The Steuart Window

The figure in the right panel, robed in blue and holding an abacus, symbolizes "the faithful servant." It commemorates William Mott Steuart, whose intellect and integrity made him a "faithful



servant" of the United States government for many years. The window was given by his niece, Emily N. Steuart.

William Steuart took a job at the Census Bureau in 1880 to help finance his education in the law at George Washington University, where he received his L.L.B. and L.L.D. degrees. After an interval of law practice in Washington, Maryland, and Michigan, he was made head of the census of manufactures, a post he held for

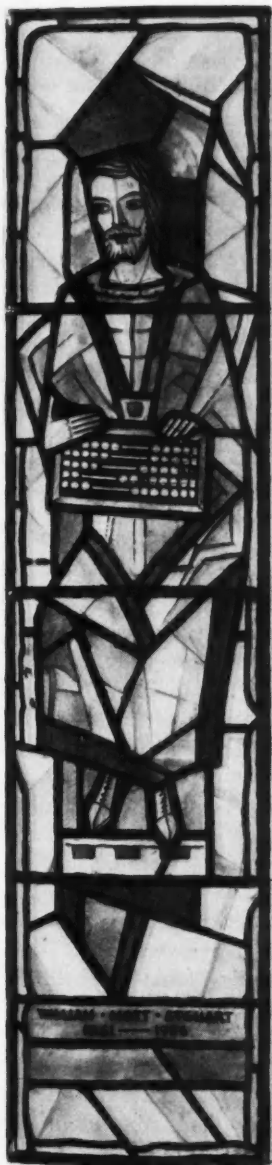
a decade. For the next fifteen years he served as chief statistician for manufactures, followed by two years as secretary and statistician of the United States Tariff Commission.

He was appointed assistant director of the Census in 1919 and director two years later. During his twelve years in the top post, he made the bureau a model organization, turning the cumbersome nose-count of early days into a highly efficient tabulation by using new machines which were invented at the bureau, and developing new methods for handling the steadily increasing tabulation. By 1930 Mr. Steuart had 150,000 workers under his supervision, and the population total was completed in half the time it had taken a decade earlier. He retired from the Census Bureau in 1938; but continued to serve the government in various capacities for another decade. For one such service he was decorated by the Egyptian government.

He was a vestryman of All Saints Episcopal Church, Chevy Chase, Maryland.

Further up the stairs are three windows in fairly close relationship to each other, given by descendants of James Nourse in his memory. They were executed by Napoleon Setti of Boston, who based his rather abstract designs on various known facets or interests of Mr. Nourse's life. In the first, the husbandry of the early colonial Nourses is expressed, with a sheaf of wheat, a stream, and irrigation ditches suggesting their ability as farmers. The second window is intended to portray the spiritual vision of this man who, traditionally, first conceived the idea of a church on Mt. St. Alban. The third window's iconography was suggested by a passage in James Nourse's will wherein he ordered that young mulatto slaves be freed, and expresses his social idealism. Also suggested in this window is the fact that five early members of the family were graduates of Princeton Theological Seminary and Presbyterian ministers.

Among those attending the dedication service were several descendants of the pioneer in whose memory the windows were given.



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Cathedral Canons—Whence? Why? Who?

By THE REV. ENRICO C. S. MOLNAR
Canon Registrar, Los Angeles Cathedral

IN a vague sort of way I have known something about canons and their function in the Protestant Episcopal Church, but it was not until the Bishop appointed me to this office that my former parishioners began to ask me all sorts of questions about it. It all began with the dear old parishioner who came to me one morning saying, "I have just heard about your appointment. May I congratulate you on your canonization?"

These persistent questions and comments led me to turn to dictionaries and other books in our Diocesan Library. I wish to share some of the discoveries I made.

Etymologically, the word *canon* derives from *kanna*, meaning reed, or rule. From the same root is derived the Hebrew name of Canaan, "the land of reeds." The *kanon* was an instrument used by architects for making straight lines. In time "canons" meant ecclesiastical laws having to do with church rules and norms of conduct. The personal title of *canon* is an ecclesiastical designation which originated in times prior to the Council of Nicaea (A.D. 325), from the canon, or roll, on which the names of the clergy belonging to a certain jurisdictional area were inscribed. The Schaff-Herzog *Encyclopaedia of Religious Knowledge* defines the canons as "a peculiar ecclesiastical class" occupying a position intermediate between the monks and the secular clergy.

As early as the fourth century, St. Eusebius, bishop of Vercelli in Piedmont, had sought to compel his non-parochial clergy to live together as a community under a regular discipline. When he was followed by St. Augustine, the great bishop of Hippo, an important precedent was set. Tradition says that it was Augustine himself who first used the term "canon" when he established near his cathedral at Hippo a monastic community of doctors and students of divinity for the purpose of a theological seminary. There they assumed the monastic *vita communis*. In the Synod of Laodicea the adjective *kanonikos* is used in this sense. We

also find that the title had been used at the second Council of Tours.

Regular Canons

Chrodegang, bishop of Metz from 746 to 766, established in 763 an endowed community of clerics for whom he drew up a rule which was a modification of that of the Benedictines. Those living according to his rule came subsequently to be called "regular canons," and those living independently "secular canons." The word canon, formerly applied to all assistants of the bishop, including treasurers and chancellors, was restricted by him to clerks living in common. Each member, though free from the vow of poverty, was to give his property to the cathedral, but enjoyed its use and disposed of his movables during his life. Chrodegang also ruled that "no woman and no layman shall enter the dormitory of the canons without the permission of the bishop, the archdeacon, or the director." The rule of Chrodegang, though later amended, was neither universally adopted nor very satisfactory where it was adopted, so that the Carolingian synod of Aix-La-Chapelle of A.D. 816 made further regulations for the canonical life, which became the law in the Frankish Empire. A new rule was enacted in the eleventh century; it was compounded from a letter of St. Augustine and, with local variations, was urged upon all canons. Those accepting it were known as Augustinian canons regular.

When we turn to England, we read of St. Gregory's injunction to St. Augustine that at Canterbury the bishops and his clergy should live a common life together, similar to the monastic life in which he had been trained; that the clerics at Canterbury were not monks is shown by the fact that those of them in the lower clerical grades were free to marry and live at home (Bede, *Hist. Eccl. I. 27*). Regular and secular canons were distinguished by the *Exceptions* of Ecbright: "We call canons those rules which the Holy

Fathers ordained, and wherein is contained how canons, i.e. regular clerks, should live, and by the Council of Cealythe in A.D. 785. The practice of having secular canons living apart is expressly called "the English Mode" by William of Malmesbury in speaking of Exeter Cathedral. The canons were expected to rise at 2 a.m. for nocturnes and to read and learn the psalms in the interval between matins or lauds. All canons were to serve in the cathedral kitchen by turns. (I am glad these duties are no longer required of modern canons!). Canons who arrived late three times in succession for the "canonical hours" were punished by three-days fasts.

Until the eleventh century, all canons were supported out of the common revenues, and benefices were unknown as in the case of monks. These conditions were considerably relaxed in succeeding centuries. On the continent, for example, in the Diocese of Ermland, where the famous Polish astronomer Copernicus was canon at the Frauenburg Cathedral, the bishop owned one third of the land; and one third of this in turn was for the benefit of canons, of whom there were sixteen. ("Today Copernicus might have become a research fellow of a university or institute. In the sixteenth century, he became a canon at Frauenburg." Angus Armistage, *The World of Copernicus*, Mentor Books, 1956).

Nigelus Vireker, a Benedictine monk of Canterbury, in the 12th century, contrasts the life of canons regular with that of his own brethren. The canons, he tells us, were spared the long choral duties, the sharp reproofs, the stern discipline of the Black Monks, and were not bound to the Spartan simplicity of vesture and diet of the field-working Cistercians. There is a quaint explanation of the canons' life in the *Observances in Use at Barnwell, Cambridge*:

The road along which Canons Regular walk in order to reach the heavenly Jerusalem is the rule of Blessed Augustine. . . . This rule is simple and easy, so that unlearned men and children can walk in it without stumbling. On the other hand it is deep and lofty, so that the strong can find in it a matter for abundant and perfect contemplation. An elephant can swim in it and a lamb can walk in it safely. . . .

Within the walls of Merton Abbey, St. Thomas of Canterbury, when a youth, received his education and made his profession as a canon regular, before he was consecrated archbishop. Beyerlinck, quoted by MacKenzie C. Walcott in *Cathedrals* (London, 1865, p. 5) attributes the introduction of vicars in the cathedral to the inability of canons to sing, as their office bound them, and adds that in some places in England, birds,

which were not song birds, were in consequence called canons!

During the Middle Ages, all clergy associated with the cathedrals were known collectively as *clerus major primi generis* who formed an organization known as "the chapter" and the dormitory in which they lived became known, after the ninth century, as the "chapterhouse." This chapter, or *capitulum*, which at first simply referred to the chapter of the Bible which was read aloud at their daily offices, then to the room or house in which the assembly was held, finally came to mean the assembly itself.

In England, continual residence was required of the dean and the other three "prelates" (treasurer, precentor, chancellor) and a certain number of the canons. This was modified in the new foundations of Henry VIII, by the permission of a limited term of absence to the dean and residentiaries. But between the reigns of Edward VI and Charles II the exceptions became the rule. The term allotted for absence became the terms of residence of ninety, sixty, or even fifty days in the year. The canons of 1603 and statutes of this period distinctly recognize the residence of canons on parochial benefices. In 1835 William IV reduced the canonries to four in each cathedral, except where two or more were attached to archdeacons or professorships. Non-residential canons were retained, but without emoluments.

When we read the annals of medieval cathedrals we are amazed at the number of clergy attached to them. Here is a random listing of some of the more famous European continental cathedrals:

Amiens—10 prelates, 43 canons residentiary.

Barcelona—6 prelates, 40 canons residentiary.

Hildesheim—6 prelates, 41 canons.

Lisieux—7 prelates, 50 canons.

Milan—4 prelates, 31 canons.

Prague—4 prelates, 30 canons (reduced to 6 by the Hussite Reformation).

Rheims—9 prelates, 64 canons, 40 chaplains.

Seville—9 prelates, 40 canons, 40 prebendaries.

Church of England

In the Church of England the canons retain their traditional character and function, though they are now, of course, permitted to marry. Their duties, as defined by the canons of 1603, included residence at the cathedrals, and preaching in the cathedral and other churches of the diocese. A canon may hold a benefice in addition

(Continued on page 35)

George Washington Statue

Dedicated February 22nd

A 25 foot equestrian statue of George Washington, cast in bronze and finished in gold leaf, was dedicated on February 22 by Bishop Dun at an outdoor service which immediately followed the 11 a.m. worship in the Cathedral. The sermon was delivered by Dr. Colgate W. Darden, Jr., president of the University of Virginia. The statue is mounted on a 15-foot pedestal of Salisbury pink granite quarried in North Carolina. It stands in the center of the lower plaza opposite the Pilgrim Steps.

The statue is the work of Herbert Haseltine, the sculptor whose equestrian statue of Field Marshal Sir John Dill in Arlington Cemetery, and of Man o' War in Lexington, Kentucky, have brought him recognition as the foremost authority and artist in this field. Mr. Haseltine is presently living in Paris and worked on the sculpture in his studio there. Casting was done in Brussels, Belgium.

An unusual feature of the equine figure is the use of agates for eyeballs. Many ancient peoples employed separate stones or jewels for the eyes of their statues, but the custom disappeared before the ages of Greek and Roman sculptures and has not been revived until adopted by a few modern artists. The agates in this case are very effective. Mr. Haseltine chose to make Washington's horse a composite of the thoroughbred type. His research to assure authentic accoutrements, for both horse and rider, took him to West Point, the Smithsonian Institution, Colonial Williamsburg, the Tower of London, and numerous museums of history.

The first president is shown as a young officer, yet a man with a mature, strong face.

The statue is the gift of the late James Sheldon of New York, who for many years combined his patronage of the arts and his love for the Cathedral for the adornment of the building, both within and without. It was his belief that the Cathedral close was the logical place for the finest of all equestrian statues of the first president, since it was he who conceived the idea of "a great church for national purposes" in the Nation's Capital. In his specifications for the work Mr. Sheldon stated

that it must faithfully represent "the only majestic man that America ever saw."

The pedestal was designed by Walter Peter, architect, and member of the Cathedral's building committee. Primary responsibility for the design and layout of the statue's setting were his, together with Mrs. James Douglas, landscape architect and member of the Cathedral Chapter.

Honorary Canon Named

The Rev. Robert J. Plumb, executive secretary of the Armed Forces Division of the National Council of the Protestant Episcopal Church, has been named an honorary canon of Washington Cathedral. Bishop Dun announced the action of the Cathedral Chapter.

Chaplain Plumb's duties for National Council are to recruit Episcopal chaplains and arrange for their endorsement by National Council. He also supplies chaplains with clerical equipment and literature and advises and assists them in their programs and problems. His work requires that he spend most of his time in Washington and in his capacity as an honorary canon of the Cathedral, he will participate in Cathedral services and preach from its pulpit.

The Capital City is familiar to Chaplain Plumb, as prior to World War II, he was rector of St. Mark's Church there. Granted a leave of absence to enter the Navy, he served on the U. S. S. Wyoming and the U. S. S. Lejeune during the war. Later, he was senior chaplain at Norfolk, Virginia, Naval Base. He is now a commander in the United States Naval Reserve (active) and a member of the General Commission on Chaplains, with headquarters in Washington.

A graduate of Trinity College in Hartford in 1923, Chaplain Plumb worked the following year as a reporter and assistant state editor for the *Hartford Courant*. He enrolled in Virginia Theological Seminary and was ordained to the priesthood in 1928. His first charge was as assistant rector at All Saints Church in Worcester, Massachusetts, but after two years he was called to be rector of Trinity Church in Branford, Connecticut, where he served until going to St. Mark's in 1940.

'To Praise God'

Canon Charles Winfred Douglas

"The Life and Work of Charles Winfred Douglas" has recently been published as a paper of the Hymn Society under the title, "To Praise God." Co-authors of the work, to which is appended a check-list of the Douglas Collection in the Washington Cathedral Library, are Canon Douglas' widow, Anne Woodward Douglas, and the Rev. Leonard Ellinwood, M.Mus., Ph.D. Dr. Ellinwood, who was ordained to the diaconate in Washington Cathedral in 1948, is a subject cataloguer at the Library of Congress and has for many years been a contratenor in the Cathedral choir. He is also the author of numerous articles on medieval and church music and currently chairman of the Hymn Society's committee on the projected *Dictionary of American Hymnology*. Ten years ago he and Mrs. Douglas collaborated on *The Hymnal 1940 Companion*.

Part I of this slim volume, which is copyrighted by the Hymn Society of America, is devoted to a sympathetic biography of Canon Douglas, parish priest, cathedral canon, member and chairman of numerous Church commissions and committees, musical editor of *The 1940 Hymnal*, director of the Schools of Church Music at the Evergreen Conference in Colorado, scholar, teacher, and musician extraordinary.

One of the final paragraphs of the biography summarizes the impact this man had on church music, "In 1892, the year Douglas left Syracuse to begin his career, the Episcopal Church had adopted a *Hymnal* which was narrowly Victorian in its content. Fifty years and two

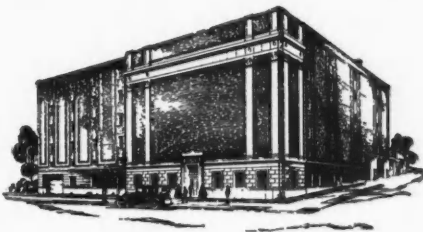
hymnals later, the same Church took justifiable pride in a *Hymnal 1940* which was full of the great treasures of Christian verse and song, from the medieval office hymns, the Reformation metrical Psalms and chorales, to new expressions of worship in an atomic era. While the product of a Joint Commission of the Church, this transformation was due in no small degree to the careful editorial work and patient teaching of Canon Douglas."

Part II presents a brief introduction to the Douglas Collection in the Washington Cathedral Library, noting something of how it was acquired over the years and what it contained, at the time of presentation in 1945, and what additions have been made in the subsequent years.

For ease of reference the check list has been arranged in the following groups:

1. Hymnals, with or without music, including metrical Psalters.
2. Psalters for chanting the Psalms.
3. Works on hymnology and church music.
4. Chant and tune books.
5. Works on liturgics.
6. Plainsong studies.
7. Plainsong editions.

The entire collection is being catalogued and integrated with the rest of the Cathedral Library's holdings, using the Library of Congress Classification System, and is available for use by scholars and musicians.



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The National Cathedral Association At Work

Annual Meeting

The 1959 meeting of National Cathedral Association chairmen and delegates will be held at the Cathedral April 20, 21, and 22. The first day will be limited to the 2:30 p. m. meeting of the board of trustees, and a dinner for this group at the College of Preachers that evening.

Registration for all persons attending the meeting will be held Tuesday morning at the college and a celebration of Holy Communion at 10 a. m. will formally open the sessions. The remainder of the morning is being left free for tours of the Cathedral and close until Bishop Dun leads intercessions in the War Memorial Chapel at noon. Immediately following luncheon Mrs. Theodore O. Wedel, assisted by Mrs. James Douglas, will conduct a discussion-workshop for all delegates.

Evensong on Tuesday afternoon will be held in the War Memorial Chapel and at the close of the service Dean Sayre will dedicate the clergy chair given by Mrs. Allan Forbes, N.C.A. trustee, in memory of her son Robert Bennet Forbes, Lieut. (jg) U. S. N. R. 1916-1944.

That evening the Washington and Cathedral Choral Societies, directed by Paul Callaway, will present Haydn's "Creation" in the Cathedral.

Business and report meetings will occupy Wednesday morning and in the afternoon David E. Finley, association president, will report; the campaign for funds for the erection of the N. C. A. Bay will be discussed; and the nominating committee, Mrs. A. S. Monroney, chairman, will present a slate of officers for election.

Mrs. and Mrs. Finley will be hosts at their home at tea following evensong and in the evening the annual Bishop's Dinner will be held at the Sulgrave Club.

* * *

Meeting Preparations

The Washington N. C. A. Committee, Mrs. George R. Littlehales chairman, is hard at work planning the events for the annual meeting in April. Two sub-committees have been named to handle details. The workshop committee includes Mrs. Wedel, Mrs. Douglas, Mrs. Littlehales, Mrs. Carroll Perry, and Mrs. A. C.

Zabriskie, executive secretary of N. C. A. These same women are also members of the more general planning committee which includes Mrs. Monroney, Mrs. J. Blaise deSibour, Mrs. William Ritchie, Mrs. James M. Barnes, Mrs. Stuart Symington, Mrs. Angus Dun, Mrs. Francis Sayre, Jr., Miss Lucy Mackall, and Mrs. E. D. Graves.

* * *

New Regional Chairmen

Several new regional chairmen have been appointed to direct N. C. A. activities. They are: Mrs. C. Corwin Calavan, Central California; Mrs. C. Morris Thompson, Central Pennsylvania; Mrs. Irving Seaman, Southern Wisconsin; Mrs. E. I. Ofgant, Puerto Rico; Mrs. John H. Tyler, Southern Georgia; Mrs. Lee Harder, West Central New York; and Mrs. R. E. Wheeler, Rhode Island.

* * *

Resignation Accepted

With sincere regret the resignation of Mrs. William Slater Allen as regional chairman of Rhode Island has been accepted. Mrs. Allen's long association with the Cathedral has been a most loyal and generous one. It was her leadership which inspired the raising of funds for the high altar cross and candlesticks given in memory of former Presiding Bishop Perry, who had first served as bishop of Rhode Island. Mrs. Allen will be greatly missed, even while her successor, Mrs. Wheeler, is heartily welcomed.

* * *

Mr. Callaway Speaker

Paul Callaway, organist and choirmaster, was the speaker at the January meeting of the Washington Committee. He traced the musical life of a Cathedral choir boy, describing the intensive training these St. Albans boys take in their stride, while at the same time maintaining a heavy academic schedule. He spoke particularly of the work the associate organist, Richard Dirksen, does with the junior choir, and also with the glee clubs of the two Cathedral preparatory schools. For the

latter groups Mr. Dirksen composed the music for the Advent play, "There Standeth One Among You," collaborating with Dr. John Wallace Suter, former dean of the Cathedral, who wrote the libretto.

* * *

Reception for Presiding Bishop

Arrangements for the reception to be held in honor of the Presiding Bishop and Mrs. Lichtenberger immediately following the service of installation, were placed in the hands of the Washington N. C. A. Committee and All Hallows Guild by Dean Sayre. Mrs. E. R. Finkstaedt of N. C. A. and Mrs. Paul Nitze, president of A. H. G., were named co-chairmen.

The gymnasium of Procter Hall was selected as the most suitable room for accommodating the crowd expected, with responsibility divided as follows: All Hallows Guild to do "props" and decoration; N. C. A. the catering and over-all supervision.

Everyone at the service was invited, by program announcement, to attend the reception and plans were made for 1,500 guests. It is estimated the 1,300 came. The receiving line consisted of Bishop and Mrs. Sherrill, Bishop and Mrs. Lichtenberger, and, alternating, Bishop and Mrs. Dun, Dean and Mrs. Sayre, and Canon and Mrs. Wedel.

Refreshments consisted of coffee and good small cookies. Pourers were seated at each end of the four long tables, and among those who served during the party were the wives of Cathedral canons, Mrs. Frederick Arterton. Mrs. Luther Miller. Mrs. Robert George, and Mrs. Charles Martin; Mrs. David Finley; Mrs. George R. Littlehales, chairman of the Washington Committee; and Mrs. Edwin Graves, vice chairman; Mrs. Nitze: Mrs. Felix Kroman, wife of the rector of St. Alban's Church; Mrs. Montgomery Blair and Miss Mabel Cook of the Cathedral chapter; Miss Katharine Lee, headmistress of N. C. S.; Mrs. Elizabeth Taylor, headmistress of Beauvoir; Mrs. Benjamin Thoron, wife of the Cathedral treasurer; Mrs. Philip H. Frohman, wife of the architect; and Mrs. Richard Dirksen, wife of the associate organist.

A great deal of assistance was given by Cathedral school students. St. Albans boys gathered up empty cups and served as guides. The girls also directed the guests and manned cloakrooms.

* * *

New Vice Chairman

Mrs. Frederick Wildman, regional chairman for Connecticut, has announced the appointment of Mrs.

Kenneth B. Ray of Greenwich as vice chairman for her large region. We congratulate both, and hope to see them at the annual meeting.

* * *

Field Officer Busy

Mrs. Theodore Wedel, who is serving this year as a special field officer for N. C. A., made many rewarding trips in behalf of the association in January. Among the places she visited to tell groups about the Cathedral and the work of the association are New Britain and Greenwich, Connecticut; Jackson Heights, Long Island; Buffalo, New York; Arkansas; and Florida.

* * *

Northern Illinois Meeting

Mrs. Theodore Wedel was guest speaker at St. Chrysostom's Church in Chicago on January 12. Mrs. Jacob Baur arranged the meeting for the Northern Illinois Committee and about eight-five members of the Woman's Auxiliary lunched with Mrs. Wedel and later heard her excellent talk on the Cathedral and saw the fine new slides. The Rev. Robert B. Hall, rector of St. Chrysostom's, was formerly an N. C. A. chairman in West Virginia and has offered his services as speaker to the Illinois committee.

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Washington Cathedral Chronicles

Altar Rail Dedicated

The altar rail of the War Memorial Chapel, with the beautiful little statue of St. George which adorns the gospel end of the railing, were dedicated on December 15 at a service immediately following evensong. Dean Sayre officiated.

Railing and carving are the gifts of Mrs. William B. Soper of Fitchburg, Massachusetts, whose sister, Mrs. Shaun Kelly of Richmond, Massachusetts, and her family, gave the chapel altar.

The rail and statue were designed and carved by Herbert Read of St. Sidwell's Art Works in Exeter, England, who also designed the screen and National Roll of Honor book cases which form the right, or western, wall of the chapel.

Mrs. Soper and Mrs. Kelly, together with friends and other members of the family including the donor's son, John W. Soper and her son-in-law and daughter, Mr. and Mrs. Richard Tyler, attended the service.

* * *

Memorial Offering Plates

Two silver offering plates, presented to the Cathedral by the Guild of Ushers, were dedicated at the 11 o'clock service on January 11. The plates were given in memory of Colonel William W. Dick, chief Cathedral usher from 1946 to 1958.

* * *

Air Force Choir

For the first time the Protestant Cadet Choir of the U. S. Air Force Academy, Colorado Springs, sang in the Cathedral on February 15, following a tradition which has brought the choirs of the other service academies to Mt. St. Alban many times over the years. Under the direction of James Roger Boyd, the choir sang "Salvation Belongeth to Our Lord" by Tchesnokov, "Surely He Hath Borne Our Grief" by Handel, and "Thou

Knowest, Lord, the Secrets of Our Hearts" by Purcell.

The preacher at this service, Chaplain (Brigadier General) Robert P. Taylor, Deputy Chief of Chaplains, U. S. Air Force, spoke on "Our Spiritual Heritage." The Hon. James Douglas, Secretary of the Air Force, and General Thomas D. White, Chief of Staff, U. S. Air Force, read the lessons.

* * *

Paving Marble

An alms box, fashioned of three shades of marble similar to that used for the Cathedral floors, has been designed and placed in the Cathedral to receive offerings intended for the purchase of paving stones. The box is the gift of the Standard Art Marble and Tile Company of Washington, fabricators of most of the completed flooring in the building.

The card above the box bears the words "A 'Carpet' for God's House . . . 'to guide our feet into the way of Peace.'"

* * *

Confederacy Leaders Honored

Following evensong on January 18 a wreath honoring three leaders of the Confederacy was placed in the Lee-Jackson Bay of the Cathedral by the United Daughters of the Confederacy division president, Mrs. Benjamin Yancey Martin. The men honored were General Robert E. Lee, Lt. Commander Thomas Jonathan Jackson, and Commodore Matthew Fontaine Maury, all of whose birthdays occurred in January.

* * *

Margaret Babington Appeal

In memory of Margaret Babington, honorable steward and treasurer of the Friends of Canterbury from 1928 until her death in 1958, an appeal is being made for funds to restore one of the badly weathered cloister bays of Canterbury Cathedral. Miss Babington's dedicated

work for Canterbury took her to all parts of Britain and to many other countries, where she sought to enroll new Friends. On several visits to this country she visited Washington Cathedral, offering the fruits of her experience to help in the formation of the organization now known as the National Cathedral Association and frequently including in her talks on Canterbury references to the new Cathedral in America. Several times N. C. A. groups sponsored Miss Babington's appearances. The year before her death on her last visit to this country she spoke at National Cathedral School at an assembly, showing beautiful pictures of the "Mother Church" of the Anglican Communion, and delighted her young audience by her great knowledge of and enthusiasm for her subject.

* * *

Davies Memorial

The iron grilles, wrought abroad and installed as guards for the Joseph E. Davies exhibit cases which have been erected in the south crypt corridor to house the magnificent collection of religious artifacts, Easter eggs, icons, and rosaries, have been designated as memorials to Mr. Davies and inscribed "Thanksgiving to God" on one grille and "Joseph Edward Davies" on the other. The grilles are the gifts of Mr. Davies' children.

* * *

Work for Refugees

During the first two weeks in April Dean Sayre will be in Geneva for a meeting of the Intergovernment Committee on European Migration. He goes as the "public" member of the United States four-man delegation, the other three members being State Department officers. The Dean, through his work for this committee abroad two years ago and sermons preached in the Cathedral on the needs and problems of refugees, has been instrumental in arousing interest and action in their behalf. This eventually culminated in the designation of the year July 1959—July, 1960 as International Refugee Year.

* * *

Memorial Windows Given

The central two lancet windows in the south transept, located directly below the place where the rose window will be, have been given as a memorial to Lilian M. Oakley by her sister, Miss A. Maude Oakley of Bedford, Indiana. The memorial windows are part of a group of six, each depicting the standing figure of one

of the apostles.

One of the Oakley windows shows St. Andrew, bearing his cross; the other depicts St. James, whose mantle is embroidered with scallop shells. Above the head of each saint is the symbol traditionally belonging to him. For St. Andrew two fishes; for St. James the staff and wallet of a pilgrim.

The windows are the work of the combined studios of Joseph G. Reynolds and Wilbur H. Burnham, both of Boston.

New Verger



Photo by Muse

As his predecessor, James P. Berkeley, assists him into his robe, Edward L. Marr, newly appointed Cathedral verger, accepts the verge, symbol of his office, from Dean Sayre.

Mr. Marr joined the Cathedral staff in 1934 as an assistant verger. From March 1944 to October 1945 he was on leave of absence and served as a Navy corpsman. He is married and the father of two sons and a daughter. His younger son, John, was recently appointed an assistant verger.

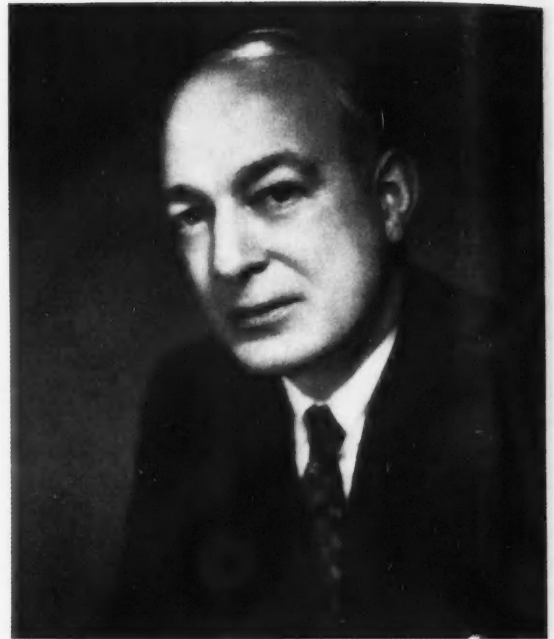
New Chapter Member

The election of Carey Winston, Washington realtor and outstanding member of St. Albans Church, to the Cathedral Chapter, was announced by Bishop Dun following the 1958 annual meeting of the governing body of the Cathedral. Three members reelected for the term ending in 1962 are David E. Finley, chairman of the Commission of Fine Arts and president of the National Cathedral Association; David Luke Hopkins, business executive and civic leader of Baltimore; and the Very Rev. Albert H. Lucas, vice dean of the Protestant Episcopal Divinity School, Philadelphia, and former canon of Washington Cathedral, where he served for twenty years as headmaster of St. Albans School.

Mr. Winston, who was born in Seattle, Washington, in 1901 and educated at public schools in that city and the University of Washington, class of 1924, reversed a family pattern when he moved to Washington, D. C. in 1934. His grandfather left Richmond, Virginia, in 1846 to go to Oregon and establish his family in the new Northwest.

Shortly after graduation from this university, Mr. Winston entered the mortgage banking and real estate business in Seattle. He went to Washington D. C., to serve as assistant general manager of the Home Owners Loan Corporation and later, as deputy member of the Federal Home Loan Bank Board. He established his present business, the Carey Winston Company, in 1941 and specializes in real estate financing, property management, and insurance.

Mr. Winston's civic and business interests have included the United Givers Fund, the Southwest Re-development Committee, the Travelers' Aid Society Board, the presidency of the Washington Real Estate Board, presidency of the Institute of Real Estate Management (national), lecturing at American University and the schools of Mortgage Banking at Northwestern and Stanford universities. He is a member of the board of governors of the Mortgage Bankers Association of America. A member of the Washington Board of Trade, his clubs include the National Press Club, University Club, Congressional Country Club, and Sigma Chi Fraternity.

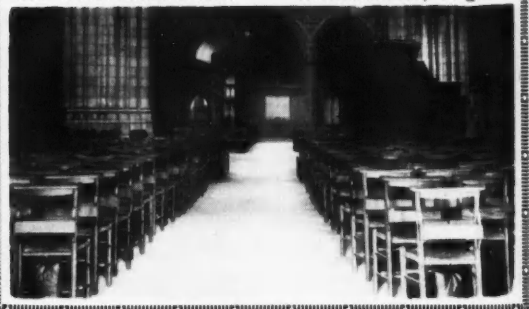


Carey Winston

The new chapter member is a former vestryman of St. Albans, where he has been active in organizing Bible study groups, parents' classes, and corporate communion services. He is currently chairman of St. Albans board of Christian education. Mrs. Winston, the former Evelyn Cram of Hood River, Oregon, is secretary of the Women of St. Albans and a member of the Chancel Guild. They have a married daughter and a son who is at Washington and Lee University.

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MOUNT SAINT ALBAN
WASHINGTON 16, D. C.

Continuing Life of Church

(Continued from page 6)

pray to be delivered from fear and inertia and despair; and work that we may so enter into that unity that it becomes visible and operative in this world. Surely this is not a concern and activity for those who happen to be interested in Church unity; this is inseparable from the mission of the Church.

So as God's thankful people we dedicate ourselves anew to the mission of the Church and to the search for unity. We have before us an opportunity unique in the history of the Church. If God is the Lord of history, as we believe, then we cannot think that this time is some terrible mistake. This day, as every day, is the Day of the Lord. And so we rejoice that God has brought us to this time, for it is his time and therefore a good time and we pray that we may be penitent and humble and open so that God may use us for his purpose. When we are fearful then, or hesitant or dismayed, when the tasks seem far beyond our strength; or when we are confident and assured, let us take heart and remember that it is God who has chosen us, God who has appointed us, God who will bring forth fruit in us. And to him be the glory and the praise for ever and ever.

Behind the Scenes

(Continued from page 19)

cloistered gardens in America, in the herb garden, famous for its variety including many almost forgotten herbs, pruning, mowing—all is carried on on a big scale.

Hundreds of jobs such as these that the casual visitor seldom sees, go on day in and day out behind the scenes or before and after visiting hours at Washington Cathedral. Although the Cathedral, with no membership of its own, built and maintained entirely by free-will offerings and gifts from people of many denominations throughout the country, is now barely two-thirds complete, it is an active church, functioning full time as it carries out its obligation to serve as "a House of Prayer for all people, forever free and open, welcoming all who enter its doors. . . ."

Cathedral Service Opens

Lincoln Sesquicentennial

"The Greatness of Lincoln" was the subject of the sermon preached by the Rt. Rev. Richard S. M. Emrich, bishop of Michigan, on January 11 when a service for the commemoration of the 150th anniversary of the birth of Abraham Lincoln was held in the Cathedral. The service, arranged for by the Lincoln Sesquicentennial Commission, marked the opening of a year-long observance.

In connection with the service an exhibition of Lincolnia, furnished by the National Collection of Fine Arts of the Smithsonian Institution and the Lincoln Museum of the National Parks, was displayed in the south transept. For the exhibit the Cathedral's well known bronze figure of Lincoln at prayer, was temporarily moved to the transept.

In his sermon Bishop Tillich suggested that the purpose of the sesquicentennial celebrations is to further this generation's understanding of "the grandest figure on the crowded canvas of the nineteenth century," so that something of his greatness "may be taken into our poorer natures."

One reason for Lincoln's greatness, Bishop Emrich declared, was that he looked at things with deep perspective, a character of thought which was actually the source of his great humility and his compassion. The fact that, despite the paucity of his formal education, he is quoted for his wisdom more than any other American statesman proves how clearly he reasoned, never arguing from expediency. "When we reason from expediency," Bishop Emrich said, "our words do not abide, because circumstances change; but when we reason from the nature of man, the nature of government, the nature of a nation, wisdom results, for the basic nature of a thing does not change. Lincoln opposed slavery because it injures the nature of the slave and the slave holder. He opposed the dismemberment of the Union because of the nature of government and because through this continent flowed one great river binding the nation together.

"While not a formal member of the church, he was surely a saint, a saint in politics. . . . He also, with the deepest moral fervor, appealed to the conscience of men."

James P. Berkeley

(Continued from page 11)

parts with dignity and precision, to watch for any sign of an illness or accident in a great congregation, to conduct a wedding rehearsal, to keep careful records of every service. He moved through all occasions, with quiet poise, always reverent, never self-conscious or artificial. He met the humblest clergyman coming to take a minor service as graciously and simply as a president or queen or a general.

Just before his retirement I said to Jim I would like to give him some small gift to express my own gratitude for his service to the Cathedral and to me as bishop. He said he would like a Bible. I know he will read it. And I know that he is one who could say with the Psalmist, "I would rather be a door-keeper in the house of my God" than to do a great many things which might bring more tangible rewards. For he loved the Cathedral; he grew with it, and helped to make it what it is. His face reflects something of its beauty.

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'Working With His Hands'

(Continued from page 14)

play his handiwork. Another "unclassified" job came up this summer when the College of Preachers looked for someone to repair and restore some fine old oil paintings. They discovered in Carl the ability to do this job. He refurbished the paintings from picture to frame—replacing even the little bits of broken frame with his own carvings. It seems as if he caps his own talents by being able to create anything at all that captures his imagination and interest, duplicating and bettering as he goes.

In the midst of all the other activities in and out of the Cathedral, Carl felt the need for a "spare time pursuit" and chose a harpsichord. In May of this year he saw one up close, said to himself, "I could make one of those," and proceeded to do so. Every bit of the work on the instrument he has done himself, from the manufacture of the keys and plectra to the mahogany cabinet. He has just finished it, and if the final adjustments go well, he is hoping that Paul Callaway, the Cathedral organist, will find use for it in performances of Mozart operas by the Washington Opera Society, of which he is director.

To have so described the work of these four men and their creations is not to overlook other hand work of the Cathedral. There is perpetually that of the maintenance crews who keep the buildings neat and in repair, and the groundsman who take care of the grass, trees and shrubs for thousands of visitors to enjoy. Anyone who has visited the Bishop's Garden knows that only the care of loving hands tending the flowers could create such beauty.

True, all the great cathedrals of the past had their stones hand-hewn but no one would advocate returning to that method. Today uses modern tools—just as the stonemasons, Roger and Ed do, although as youths they learned to carve with hammer and chisel. Yet, even though the tools are different, it is still the hand that guides them.

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to cover the indicated stones.

_____ Plain Stones, each at \$10.00

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_____ Carved Stones, each at \$250 and up (depending on size)

High Altar Kneelers Placed

The afternoon before the installation of the Presiding Bishop the last pieces of mounted needlepoint were placed at the communion rail before the Cathedral's high altar. The magnificent kneelers are the work and gifts of a group of Providence, Rhode Island, women headed by Mrs. D. Eldredge Jackson, Jr. They were designed by George W. H. Smith, Jr. and were assembled and mounted as the gift of George Goss in memory of his brother, Elmer Goss.

The background of the kneelers is a brilliant blue, matching the glass in the apse windows. The design uses golden crowns, sheaves of wheat, purple grapes, and green vine leaves.

Among those whose work and generosity made these kneelers possible are Mrs. Jackson, Mrs. C. Coburn Darling, Mrs. E. Smith Jackson, Mrs. William M. Sloan, Mrs. James Caffrey, Mrs. A. Livingston Kelley, Mrs. Raymond H. Trott, Mrs. Foster B. Davis, Jr., Mrs. Richard B. Knight, Mrs. Thomas L. Johnson, Jr., Mrs. Murray S. Danforth, Mrs. Raymond B. Ostby, Mrs. John C. A. Watkins, Mrs. S. Rowland Morgan, Jr., Mrs. R. H. I. Goddard, Mrs. Charles A. Kilvert, Jr., and Mrs. Frederick B. Read.

Cathedral Canons

(Continued from page 23)

to his prebend. The obligatory period of residence is now fixed at three months. The right of presentation to canonries is now vested in the crown. In the old cathedrals, the title of honorary canon is conferred by the bishop as a mark of distinction.

In England, canons wear a cassock, surplice (hood of their own degree), and an almuce or almess, a vestment of dignity, "one of the ornaments of the rubric." The grey almuce (of grey squirrel lined with miniver) was worn by the canons in the fourteenth, fifteenth, and sixteenth centuries, as well as by the bishops of Elizabeth's reign. Minor canons used black almuces, generally of calaber and lined with miniver. In warm weather it used to be worn over the left arm. "At Chichester the canons wore a surplice or rochet under the black cope without corsets and open, according to custom."

In the American Church, canons wear the regular priestly vestments; the cassock is often purple; some-

times the cassock is topped by an almuce or mozzetta (a short cape) of the same material and color.

During the sixteenth century, when visiting a town, the English canon was to take with him his servant, scholar, fellow, pupil or "some other decent person with him, and wear decent apparel with a tippet and almuce."

In the Episcopal Church in the United States, cathedrals do not have chapterhouses. The canons are either honorary, the title being conferred by the bishop on a regular parish priest, or they are "secular" canons, that is, non-parochial clergy with diocesan and cathedral duties (a distinction is made between "canons to the ordinary" who are assistants of a bishop, and "canons attached to a cathedral").

In continental Protestant churches canons as ecclesiastical officers ceased to exist with the Reformation. In some parts of Germany, certain chapters secularized at the Reformation, still exist, but the canons (Domherren) are usually laymen of noble families. If I remember correctly, the Old Catholic Church in Europe has preserved the title of honorary canons. Washington Cathedral has had honorary canons for many years.

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